

Premier

QUATUOR

pour

DEUX VIOLONS, VIOLA

et

Violoncelle

compose

et dédié à

son ami le Chevalier Ole Bull

par

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Maitre de Châpelle du Théâtre de Prague.

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*Adressen
des Fias de H. Hoffmann*

All^o animato. $\text{♩} = 76$.

QUARTETT.

p *c. dolce.* *f*

p *p*

ten: *p* *mf*

dimin *pp*

1 *p* *f* *2*

f *f*

diminuendo: *dimin:* *p*

cresc: *f*

ff *f* *dimin:*

506.

VIOLINO 1^{mo}.

3

p *cresc.*
dimin.
p *cresc.*
dimin.
cresc. *dimin.* *cresc.*
dimin. *pp*
dimin. *pp* *cresc.* *dimin.* *cresc.* *dimin.*
cresc. ed accel.
f *dimin.*

2
 3
 2
 9

V.S.

pp

un poco riten: dimin: a tempo.

ppp

cres

cen do.

f

un poco ritenuto.

diminuendo.

dim: pp f p e dolce.

p

ten: ten:

mf

dim: pp p

f

f

VIOLINO I^{mo}.

This musical score for Violino I consists of 12 staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (3/4 and 2/4), and dynamic markings. The dynamics range from *f* (forte) to *pp* (pianissimo), with intermediate markings like *cresc.* (crescendo), *dimin.* (diminuendo), and *pp* (pianissimo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with *tr* (trills) and *acc.* (accents). The piece concludes with a *virace.* (vibrato) instruction.

ANDANTE
GRAZIOSO

♩ = 69.

Violino I musical score, measures 1-24. The score is written in 3/4 time, key of B-flat major, and tempo of Andante Grazioso (♩ = 69). The notation includes various dynamics (p, pp, f, ff, cresc., dimin.), articulation (accents, slurs), and fingerings (1, 2). The piece begins with a piano (p) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a first ending bracket over the final measure.

p *p* *molto cresc.* *f* *pp* *un poco riten.* *pp*

SCHERZO. *Allegro vivace. 6. 26.*

f *p* *cresc.* *f* *dimin.* *p*

TRIO. *Allegro vivace.*

pp *f* *p* *dimin.* *pp*

FINALE. *Allegro appassionato.* ♩ = 152. *cresc.*

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It includes dynamic markings of *p* (piano) and *pp* (pianissimo), along with a *cresc.* (crescendo) marking. The second staff starts with a *f* (forte) dynamic, followed by a *dimin.* (diminuendo) marking, and then a *p* (piano) marking. The third staff features a *cresc.* (crescendo) marking and a *dimin.* (diminuendo) marking. The music is characterized by rapid sixteenth-note passages and a variety of articulation marks.

VIOLINO I^{mo}.

9

Violino I^{mo} musical score page 9. The score consists of 11 staves of music. The key signature is one flat (B-flat). The time signature is 4/4. The music features various dynamics including *f* (forte), *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *dimin.* (diminuendo), and *ten.* (tension). The lyrics "en - do," "di - mi - nu", "cres - cen - do," and "cres - cen - do," are written below the staves. The score includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

Violino I^{mo} musical score page 10, featuring 11 staves of music. The score includes various dynamics (p, f, pp, mf, cresc., dimin.), articulations (accents, slurs), and tempo markings (un poco ritens., a tempo, rallent., a tempo). The music is written in treble clef with a key signature of one flat (B-flat).

Key markings and dynamics include:

- un poco ritens.* (un poco ritens.)
- a tempo.* (a tempo.)
- pp* (pianissimo)
- f* (forte)
- mf* (mezzo-forte)
- cresc.* (crescendo)
- dimin.* (diminuendo)
- rallent.* (rallentando)
- a tempo* (a tempo)

Rehearsal marks 1, 2, 3, 4, and 5 are present. The score concludes with a final measure marked *dimin.*

VIOLENO 1^{mo}.

f *dimin:* *f* *dim:* *tr* *2* *p* *cresc.* *dimin:* *p* *cres - - - cen - - - do.* *dimin:* *pp* *crescendo.* *f* *dimin:* *pp* *cres - - - cen - - - do.* *f* *ten:* *dimin:* *p* *pp* *pp* *cres - - - cen - - - do.* *f* *dimin:* *p* *restez dans la* *Position.* *cresc.* *dimin:* *f*

VIOLINO I^{mo}.

f *p*

un poco riten. a tempo. pp

poco cresc. piu cresc. f

ff

pp *Cello.*

cresc. dimin. e rallent. a tempo. p

ff piu vivo.

FINE.

155

R. 32

1/20/01

VIOLINO III^{do}.

F. J. Skraup Op. 24

All^o animato. $\text{♩} = 76$.

QUARTETT.

QUARTETT. *Op. 13, No. 1*

ten: *2* *p* *f* *p* *mf* *pp* *f* *f* *dimin:* *mf* *dimin:* *1* *cresc:* *p* *2* *cresc:* *dim:* *cresc:* *dimin:* *cresc:* *dimin:* *cresc:*

VOLINO III^{do}

343

Violino III musical score page 343. The score consists of 12 staves of music in G major (one sharp) and 3/4 time. The key signature is G major (one sharp). The tempo is marked *molto cresc.* at the beginning. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), *f* (forte), *mf* (mezzo-forte), and *ppp* (pianississimo). It also includes performance instructions like *dimin.* (diminuendo), *cresc.* (crescendo), *un poco riten.* (un poco ritenuto), *a tempo.* (a tempo), and *ten.* (tenuto). The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The first staff begins with a *p* dynamic and a *molto cresc.* marking. The second staff has a *pp* dynamic and a *molto cresc.* marking. The third staff has a *ppp* dynamic and a *molto cresc.* marking. The fourth staff has a *cresc. ed accel.* marking. The fifth staff has a *dimin.* marking and a *ppp* dynamic. The sixth staff has a *un poco riten. dim. a tempo.* marking and a *ppp* dynamic. The seventh staff has a *cresc.* marking and a *ppp* dynamic. The eighth staff has a *dimin. p dimin. pp* marking and a *un poco ritenuto.* marking. The ninth staff has a *ten.* marking and a *p* dynamic. The tenth staff has a *dimin.* marking and a *pp* dynamic. The eleventh staff has a *ten.* marking and a *p* dynamic. The twelfth staff has a *dimin.* marking and a *mf* dynamic.



Violino II^{do} musical score, measures 1 through 20. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked *4/4*. The score includes various dynamic markings and performance instructions:

- Measure 1: *p* (piano), *cresc.* (crescendo).
- Measure 2: *ff* (fortissimo).
- Measure 3: *p* (piano), *cresc.* (crescendo).
- Measure 4: *dimin.* (diminuendo).
- Measure 5: *p* (piano).
- Measure 6: *cresc.* (crescendo).
- Measure 7: *dimin.* (diminuendo).
- Measure 8: *cresc.* (crescendo), *dimin.* (diminuendo), *cresc.* (crescendo).
- Measure 9: *f* (forte), *p* (piano).
- Measure 10: *pp* (pianissimo).
- Measure 11: *pp* (pianissimo), *molto cresc.* (molto crescendo).
- Measure 12: *cresc. ed acceler.* (crescendo and acceleration), *ff* (fortissimo).
- Measure 13: *ff* (fortissimo).
- Measure 14: *ff* (fortissimo).
- Measure 15: *ff* (fortissimo).
- Measure 16: *ff* (fortissimo).
- Measure 17: *ff* (fortissimo).
- Measure 18: *ff* (fortissimo).
- Measure 19: *ff* (fortissimo).
- Measure 20: *ff* (fortissimo).

ANDANTE
GRAZIOSO. *♩ = 69.*

This musical score for Violino III, measures 69-78, is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'ANDANTE' and 'GRAZIOSO' with a metronome marking of 69 quarter notes per minute. The score features a variety of dynamic markings and articulations:

- Measure 69:** Starts with a piano (*p*) dynamic, followed by accents and a first ending bracket.
- Measure 70:** Continues with piano (*p*) dynamics and accents.
- Measure 71:** Features a piano (*p*) dynamic and an accent.
- Measure 72:** Includes a piano (*p*) dynamic and an accent.
- Measure 73:** Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and an accent.
- Measure 74:** Continues with a crescendo (*cresc.*) and an accent.
- Measure 75:** Features a piano (*p*) dynamic and an accent.
- Measure 76:** Includes a piano (*p*) dynamic and an accent.
- Measure 77:** Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and an accent.
- Measure 78:** Continues with a crescendo (*cresc.*) and an accent.

The score also includes various articulations such as slurs, ties, and accents, as well as dynamic markings like *pp* (pianissimo), *f* (forte), and *dim.* (diminuendo). The final measure (78) ends with a forte (*f*) dynamic and a diminuendo (*dimin.*) marking.

VIOLINO III^{do}.

dimin: *cresc:* *dimin:* 1

p *pp* *f*

1 2 *mf* *p*

p *molto cresc:* *pp* *p* *dim:*

dim: *ppp* *cresc:* *un poco riten:* *pp*

dim: *cresc:* *cen do dim:*

Allegro vivace. 6-76.

SCHERZO. *f* *f* *dimin:*

p *p* *cresc:* *Viol. I^{mo}* *f*

f *f* *f* *dimin:* I.

III. *p* *mf* *f* *f più:*

TRIO. *arco.* *pp*

1 *pp*

cresc: *f* *p* *dimin:* 1 *pp*

ppp *pp* *I.* *II.*
III^{da} volta pp *dimin:* *f* *p*
p
cresc: *Viol. I^{mo}.* *f* *f* *f*
dimin: *f* *p* *mf* *f pizz:*
FINALE *Allegro appassionato* *♩ = 152.* *cresc:* *p* *pp* *f*
dimin: *pp* *cresc:*
dimin: *f* *f*
dimin: *f* *diminu = cu = do.*
pp *cresc:* *pp*
cresc: *dim:* *cres. cen. do.* *dimin:* *pp* *cres. cen. do.* *dimin:*

VIOLINO II^{do.}

pp
cres = cen do.
dimin: p *ten:* *ten:* *pp* *pp*
cres = cen do. *f* *dimin: p* *cresc:* *dimin:*
f *f* *p*
un poco riten. *a tempo.* *p*
pp *cresc:*
diminuendo. *1^{ma.}* *2^{da.}* *pp.*
cresc: *mf* *mf*
mf
dim:
pp *pp* *pp*
cres = cen do. *f* *f* *p* *ten:* *pp* *rallent:* *ten:* *ppp*

a tempo

p *pp* *cresc.*

dimin: *f* *p* *pp*

cresc: *dimin:* *f* *f*

f *dimin:* *f* *f*

diminu. en-do. *pp*

cresc. *pp* *cresc:* *dimin:*

cresc. *dim:* *pp*

dimin: *pp*

cresc. *dimin:* *ten:* *ten:* *p* *pp*

crescendo. *f* *dim:* *p*

cresc: *dim:* *f* *f*

1 2

506.

VIOLA.

Allegro animato. $\text{♩} = 76$.

QUARTETT.

2 *ten.* 2 1

p *sf* *p* *tr* *dimin.*

pp *p* *mf* *f*

1 2 *dimin.*

p *p* *cresc.* *ff* *f* *mf*

2 *cresc.*

dimin.

p *cresc.* *dimin.*

cresc. *dimin.* *cresc.* *f* *p*

p *f* *f* *f* *f* *dimin.* *pp* *f* *f* *f* *f*

dimin. *pp* *cresc.* *dimin.* *p*

cresc. ed acceler. *f* *dimin.* *pp*

1 *pp* 1

ppp
a tempo.
un poco ritén: dimin:
ppp
diminuendo, un poco rit.
a tempo. 1
cres: = cen = do.
f
p
dim: pp
f
ten: 2
p
f
1
ten:
mf
tr
dimin: tr
ten:
p
f
2
f
mf
dimin:
p
cresc:
mf
2
p
f
cresc:
dimin:
p
cresc:
dimin:
cresc:
dimin:
cresc:
f
p

2013

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features multiple staves of music, with various musical notations including notes, rests, and dynamic markings. The notation is in a single system, with the key signature of one flat (B-flat) and a time signature of 3/4. The piece is marked "ANDANTE GRAZIOSO" with a tempo of 69. The notation includes various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *cresc.* (crescendo), *dimin.* (diminuendo), *molto cresc.* (molto crescendo), *ten.* (tension), and *dolce.* (dolce). The notation also includes various musical symbols such as slurs, ties, and accidentals. The piece is in a single system, with the key signature of one flat (B-flat) and a time signature of 3/4. The notation includes various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *cresc.* (crescendo), *dimin.* (diminuendo), *molto cresc.* (molto crescendo), *ten.* (tension), and *dolce.* (dolce). The notation also includes various musical symbols such as slurs, ties, and accidentals.

VIOLA.

dimin:
cresc: **ff**
dimin: **p** *dimin:*
pp *cresc:* **f** **p** *dimin:*
p
p
molto cresc: **f** **pp** **p** *dimin:*
dimin: **ppp**
cresc: *un poco riten:* *dimin:* **pp**

Allegro vivace. 76

SCHERZO.

f *dimin:* **p**

VIOLA.

2 5

p *tr* *tr* *tr* *cresc:*
f *f* *f* *f* *dimin:* *I.*
II. *p* *tr* *tr* *arco.* *f* *f* *pizz:* *f*

TRIO.

pp
dimin: *pp* *cresc:*
dimin: *p* *pp* *ppp*
pp *I. ma.* *II. da.* *III. da volta. pp*
f *f* *f* *dimin:*
p
p *tr* *tr* *tr* *cresc.*
f *f* *f* *f* *dim:* *p*
tr *mf* *f* *f pizz.*

Allegro appassionato. ♩ = 132.

FINALE. 

p *pp* *ten:* *cresc.*

f *dimin:* *p* *pp* *ten:* *ten:* *1*

dimin: *f* *f* *f*

dimin: *sf* *sf* *f*

di - mi - nu - endo. *p*

p *cresc.* *dimin:* *p* *cresc.*

cen - do. *dimin:* *pp*

f *dimin:* *pp* *3*

cresc. *cen - do.* *f* *dimin:* *p* *pp* *ten*

pp *cresc.* *cen - do.* *f* *dimin:* *cresc.*

dimin: *f* *p* *tr* *tr* *tr* *tr* *tr*

f *f* *f* *un poco riten.* *p* *a tempo.*

pp *cresc.* *f*

dimin: *1* *1^{ma}* *2^{da}*

VIOLA

pp *cresc:* *mf*
cresc: *f*
1 *diminu:* *pp* *pp*
pp
cres *ten:* *ten:* *ten:* *pp* *trallenti*
ten: *a tempo.* *ppp* *p* *pp* *cresc:*
f *diminu:* *p* *pp* *ten:* *ten:*
1 *diminu:* *f* *f*
f *tr* *tr* *tr* *tr* *tr* *diminu:*
tr *f* *diminu* *endo.* *p*
p *cresc:* *p* *p* *cresc:* *dimin:* *cres*
cen *do.* *dimin:* *pp*
cres *cen.do.* *f* *dimin:* *3*

VIOLA.

pp

cresc. ten.

f ten

dimin:

p

pp

cres = cen = do

f

dim:

p

cresc:

dimin:

f

f

p

tr

a tempo.

un poco riten:

p

f

pp

poco cresc:

piu cresc:

f

cresc:

ff

2

1

Cello.

pp

cresc:

dimin: e rallentando.

a tempo

p

f

f

f

f

f

piu vivo.

FINE.

509210

VIOLONCELLO.

All^o animato. $\text{♩} = 76$.

QUARTETT.

2. p f p \sharp

p

p mf

dimin: pp p *e dolce.*

f p

f *e sempre marcato.*

dimin: f mf

p p *cresc:*

ff

2. f p *cresc:*

dimin:

p *cresc:*

VIOLOCELLO.

dimin: *cresc:* *dimin:* *cresc:*
f
p *f* *f* *f*
dimin: *pp* *f* *f* *f* *f* *dim:*
pp *pp*
cresc: ed accelera: *f* *dim: pp*
ppp
dim: a tempo. *ppp*
un poco riten: *cres:* *cen*
do. *f* *dimin:* *p* *dimin:* *un poco ritenuto.*
a tempo. *ppp* *1.* *ten:* *2.* *f*

VIOLONCELLO.

Violoncello musical score, measures 1-20. The score is written in bass clef with a key signature of one flat (B-flat). The dynamics and markings are as follows:

- Measure 1: *p* (piano)
- Measure 2: *p* (piano)
- Measure 3: *mf* (mezzo-forte)
- Measure 4: *diminu:* (diminuendo), *pp* (pianissimo)
- Measure 5: *p* (piano), *e dolce.* (and dolce)
- Measure 6: *f* (forte)
- Measure 7: *f* (forte), *e sempre marcato.* (and sempre marcato)
- Measure 8: *f* (forte)
- Measure 9: *f* (forte)
- Measure 10: *f* (forte)
- Measure 11: *f* (forte)
- Measure 12: *f* (forte)
- Measure 13: *diminu:* (diminuendo), *mf* (mezzo-forte)
- Measure 14: *p* (piano)
- Measure 15: *p* (piano)
- Measure 16: *cresc:* (crescendo)
- Measure 17: *f* (forte)
- Measure 18: *f* (forte)
- Measure 19: *f* (forte)
- Measure 20: *f* (forte)

dimin.
p
cresc.
dimin.
f
p
dimin.
pp
f
dimin.
pp
p
cresc. ed accel. ler.
ff *stacc.*
f
ff

VIOLONCELLO.

ANDANTE
GRAZIOSO.

♩ = 69

A musical score for Violoncello, marked Andante Grazioso. The tempo is indicated as ♩ = 69. The score consists of 12 staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The music features a variety of dynamics and articulations. The first staff begins with a piano (p) dynamic and includes a fermata. The second staff continues with piano (p) dynamics. The third staff introduces a piano (p) dynamic and a piano-piano (pp) dynamic, with a 'molto' marking at the end. The fourth staff features a crescendo (cresc.) leading to a forte (f) dynamic, followed by a piano-piano (pp) dynamic. The fifth staff shows a crescendo (cresc.) leading to a forte (f) dynamic, followed by a diminuendo (dimin:) leading to a piano (p) dynamic. The sixth staff continues with a piano (p) dynamic. The seventh staff features a piano (p) dynamic. The eighth staff includes a tenuto (ten:) marking, a crescendo (cresc.), a diminuendo (dimin:), and a piano (p) dynamic. The ninth staff features a diminuendo (dimin:) leading to a piano-piano (pp) dynamic. The tenth staff features a piano-piano (pp) dynamic. The eleventh staff features a piano-piano (pp) dynamic. The twelfth staff begins with a fortissimo (ff) dynamic.

VOLONCELLO.

dimin:
cresc:
ff
dimin:
pp
cresc:
f
pp
p
p
p
molto cresc:
pp
f
pp
p
dimin:
pp
dimin:
ppp
cresc:
dimin:
pp
un poco riten:

VIOLONCELLO.

Allegro vivace. 0. = 76.

SCHERZO.

First system of the Scherzo section, featuring a bass clef and 3/4 time signature. The music begins with a forte (*f*) dynamic, marked with a *dimin.* (diminuendo) hairpin. It includes various musical notations such as eighth notes, sixteenth notes, and rests. A piano (*p*) dynamic is indicated later in the system. The system concludes with a repeat sign and a final measure marked *f*.

Second system of the Scherzo section, continuing the melodic line with a piano (*p*) dynamic. It features a series of eighth notes and a crescendo (*cresc.*) marking. The system ends with a forte (*f*) dynamic.

Third system of the Scherzo section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*), ending with a *f pizz.* (forte pizzicato) marking.

TRIO.

First system of the Trio section, marked *arco.* (arco) and *pp* (pianissimo). It begins with a repeat sign and continues with a piano (*p*) dynamic. A *dimin.* (diminuendo) hairpin is present, leading to a *pp* dynamic.

Second system of the Trio section, featuring a crescendo (*cresc.*) marking and a forte (*f*) dynamic. It includes a piano (*p*) dynamic and a *pp* dynamic. The system ends with a *ppp* (pianississimo) dynamic.

Third system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *pp* to *f*, with a *dimin.* (diminuendo) hairpin. A *2da volta pp* (second time pp) marking is present.

Fourth system of the Trio section, continuing the melodic line with a piano (*p*) dynamic. It includes a *dimin.* (diminuendo) hairpin and a *f* dynamic.

Fifth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Sixth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Seventh system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Eighth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Ninth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Tenth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Eleventh system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Twelfth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Thirteenth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Fourteenth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Fifteenth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Sixteenth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Seventeenth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Eighteenth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Nineteenth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Twentieth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Twenty-first system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Twenty-second system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Twenty-third system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Twenty-fourth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Twenty-fifth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Twenty-sixth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Twenty-seventh system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Twenty-eighth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Twenty-ninth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Thirtieth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Thirty-first system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Thirty-second system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Thirty-third system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Thirty-fourth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Thirty-fifth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Thirty-sixth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Thirty-seventh system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Thirty-eighth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Thirty-ninth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Fortieth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Forty-first system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Forty-second system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Forty-third system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Forty-fourth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Forty-fifth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Forty-sixth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Forty-seventh system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Forty-eighth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

Forty-ninth system of the Trio section, featuring a piano (*p*) dynamic and a *dimin.* (diminuendo) hairpin. It includes a *f* dynamic and a *pp* dynamic.

Fiftieth system of the Trio section, showing a first ending (*I.*) and a second ending (*II.*). The dynamics range from *p* to *f*, with a *dimin.* (diminuendo) hairpin.

VIOLONCELLO.

9

Allegro appassionato ♩ = 152.

FINALE:

The score is written for a single violoncello part. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro appassionato' with a metronome marking of 152. The piece is labeled 'FINALE'. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics range from *p* (piano) to *f* (forte), with many passages marked *pp* (pianissimo) and *sf* (sforzando). Articulations include trills (*tr*) and slurs. The piece concludes with a first ending marked '1.' and a final *f* dynamic.

Key markings and dynamics include:

- p*, *pp*, *cresc.*, *f*, *dimin.*
- tr* (trills)
- sf* (sforzando)
- di = mi = hu*
- en = do*
- cresc.*, *pp*, *cresc.*, *dimin.*, *crescendo.*, *p*
- dimin.*, *pp*, *cresc.*, *f*
- dimin.*, *5*, *pp*, *crescen = do.*, *f*
- dimin.*, *ten.*, *pp*, *pp*, *pp*
- crescen = do.*, *f*, *dimin.*, *pp*, *cresc.*, *dim.*, *sf*, *f*
- p*, *f*, *un poco rit.*, *p*, *atempo.*
- pp*, *cresc.*, *f*
- 1.*

VIOLONCELLO.

Violoncello musical score, measures 1 through 21. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked *ma. da.* (moderato). The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, ties, and articulation marks.

Measures 1-4: *dimin:*, *pp*, *mf*, *pp*. Includes the instruction *ma. da.* and a repeat sign.

Measures 5-8: *cresc:*, *f*, *mf*, *dimin:*.

Measures 9-20: A series of eighth-note patterns, numbered 1 through 20. Dynamics include *pp*, *f*, and *cres*.

Measure 21: *ten:*, *ten:*, *ten:*, *ten:*, *a tempo.*, *f*, *pp*, *rallent:*, *ppp*, *p*.

Measures 22-24: *cresc:*, *dim:*, *p*.

VOLONCELLO.

11

pp

cresc. *dimin.*

dimin.

f

di - *mi* - *nu* - *endo*

pp

cresc.

pp

cresc. *dimin.* *cresc.* *cendo.*

dimin. *pp*

cresc. *cendo*

f *dimin.* 5

pp *cresc.* *endo*

dimin. *ten.* *ten*

p *pp*

Musical score for "L'Espresso" by Franz Liszt. The score is written for piano and organ. It features various dynamics (pp, p, f, sf, cresc., dim., a tempo, un poco riten., poco cresc., piu cresc., cresc., ff, rallent., piu vivo, FINE) and articulations (cresc., dim., a tempo, un poco riten., poco cresc., piu cresc., cresc., ff, rallent., piu vivo, FINE). The score is divided into two systems, each containing five staves. The first system includes a piano part and an organ part. The second system includes a piano part and an organ part. The score is written in 2/4 time and is in the key of B-flat major.